Luca Waldner

Guitar maker

Info:
lucawaldner.com

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Introduction

The guitar works in accordance with a very simple principle.

Plucked strings cause wood to vibrate, a soundbox amplifies the sound, and the result is what we call the “sound of the guitar”. Building a guitar is also a fundamentally simple process, not unlike many other kinds of craft. Here, as in all forms of human activity, what really matters is how it is done: Michelangelo used materials and tools that are available to everyone, and the same may be said of the musical materials used by Bach, Mozart and Beethoven. The things we have before our eyes daily - colours, sounds, matter - can assume a different identity in a particular person’s hands, can communicate things previously unknown, suggest worlds that were previously inconceivable, take on new life: a life that is not inherent in the element in question, but of which the element makes itself a humble and unobtrusive vehicle.

Biography

Luca Waldner

I began studying the guitar at the age of twelve under Roberto Lambo, later entering the Conservatory of Music in Bari to study with Linda Calsolaro. I completed my final three years of study at the Conservatory of Castelfranco Veneto under Stefano Grondona, graduating with top marks and a distinction. Both as a student and after graduating I taught and gave concerts, but a year after graduation I started out on the long road to instrument making, gradually redirecting my activities towards building guitars, until it became my sole occupation.

Over the years I had the opportunity to study and analyse all the most famous guitars of the Spanish tradition – by Santos Hernández, Francisco Simplicio, Enrique García, Manuel Ramírez, Vicente Arias, José Ramírez and José Romanillos – as well as those of non-Spaniards Hermann Hauser and David Rubio, until I discovered the instruments of Antonio de Torres. Here my search for a point of reference ended, my own development and thinking being shaped by Torres's guitars.

The work of the guitar maker

Tradition and innovation

Tradition and history provide an indispensable foundation for the creation of the new.
Over the years, study and analysis of the guitars of the great tradition (by Torres, García, Hauser, Simplicio, Arias, Esteso, Santos Hernández), as well as the finest modern guitars, have given me the knowledge that is essential for making important innovations.

My guitars are built using modern techniques, from vacuum gluing to the use of sophisticated equipment for controlling ambient humidity, and a special, complex form of treatment for the wood of the soundboard, at the same time continuing to make use of the materials, glues, varnishes, knowledge and inspiration we have inherited from the past.

The design of my guitars is entirely new and original. The interior includes an exclusive system of "regulators" and a soundboard that can move with complete freedom, making it possible to attain both depth of sound and brilliance in the trebles, as well as an absolutely astonishing projection. This is a complete novelty in the field of guitar making, and is combined with the characteristic sound of the historical guitars of the great Spanish tradition.

SIGHT

The work of the guitar maker

The senses

The construction of a musical instrument is the bringing together of multiple activities. Designing, assembling, decorating and varnishing are all stages in the road that leads to sound. Even the smallest element, apparently insignificant, is the mirror of a way of being, whose nature, unitary or fragmentary as it may be, is inevitably reflected in the maker's every gesture.

All the various elements contribute to the unity of the final work, the mirror of the thought that inspired it, no one element predominating over any other, and none being absent. Not even the most complex, the richest, the most decorative or the most innovative technical feature should predominate. For this reason invention is difficult. An invention, when regarded as an explanation for the "mystery" of sound, tends to draw attention to itself, to detract from the perception of a totality of events, to complicate things rather than allow the various elements to flow together naturally. Everything must serve a purpose, and with humility. In this respect Antonio de Torres teaches us an important lesson. To look at one of his guitars is to find nothing special, nothing that can rationally provide an answer to the question, "But how can it possibly sound like that?" Nothing is superfluous, everything is indispensable, everything is "simple". And yet the result is astonishing, and one inevitably asks oneself where such beauty, such emotional power comes from. There is only one answer: from Torres himself.

His guitars have no secrets, no tricks, no mysteries. They were built with the love that is the driving force behind all true art. Simply that. We have played and studied many of them, of various forms, types, sizes and materials, and with various kinds of "invention" inside them. And yet they are all similar in their way. In all of them one recognises the same hand, the same heart. This is the greatest achievement an artist can hope for: to transcend matter and technique, to make genetically one's own all those elements we study so intensely, often with great persistence, and to which we attribute an importance they do not deserve - to make those elements so much one's own that they are no longer perceptible, to use them in an unobtrusive and harmonious way, so that even the most difficult things seem simple, flow smoothly, refute the most tested theory with the evidence of fact.

The person who has modelled the element communicates something to us directly, without words. The moment we try to drag an "art" outside its own domain, to translate it into a language that does not belong to it, its voice is silenced. To speak of it can be to distract our attention away from its true content, to risk drawing attention to the finger rather than to the moon it points to.

HEARING

He listens to the wood, scrutinising the silence in order to discern the ripples on its surface, translating sounds and noises into expert gestures.
The process of listening begins here, with wood that is still

The work of the guitar maker

The senses

without form, and whose potential you try to intuit, so as to understand its secret. The wood "sounds" even before it becomes a soundboard, or a back, or an actual guitar. It's a phenomenon that stands outside a theoretical knowledge of the properties of material, or the degree and speed of the transmissibility of sound: it's a tendency towards a way of vibrating, towards a sonority – a characteristic that will ultimately become part of "the sound of the guitar", made of wood and strings and fingers.
This listening process will continue, patiently, throughout the entire course of the guitar's genesis: ever attentive to sounds, the ear of the guitar maker perfects the tuning of the soundboard through painstaking labour, sensitive to the slightest change, maintaining awareness of the transformation in progress.
When the process reaches its climax and the instrument is "born", the first sound is experienced as an unviolated place; listening intently, you let it reverberate at length – to savour it, yes, but also to understand it. You perceive its duration, its quality, and clumsily try to contain it within the limits of our verbal universe, but it's futile. The sound of the guitar, in all its complexity, defies all attempts at categorisation.
So you discuss it, you listen, you compare, you listen, you remember and you listen, again and again.

SMELL

On entering the workshop, your nostrils are filled with a perfume, a smell made up of many smells, but primarily the smell of wood, of woods. Each different type of wood seems to exhale its own particular aroma, which is lost as it flows into those of the other woods, much as a pure colour is no longer individually discernible within the finished picture. But your impulse is to try to sharpen your sense of smell in order to identify their origins, and so you discover the soft, clear tonalities of spruce, the intense pungency of rosewood and the subtle brilliance of mahogany. Every now and then you are distracted from the poetry of the senses by the cold smell of the frets, of files, of the machine heads, echoed by the gleam of blades and the discreet glow of shellac.
The guitar is a synthesis of all these smells, and indeed has an abundant smell of its own, a delicate balance of diverse but complementary ingredients. Sniffing the air, you begin to discern faint traces of them, but after a while, inevitably, you become accustomed to them, so that you are tempted to go out and come in again, in order to recapture that feeling of surprise and at the same time of recognition.
This microcosm of smells becomes almost intoxicating – you bask in it, wandering through distant forests, and no sooner has an aroma been identified than it disappears, swallowed up by the living breath of the other woods...

Guitar

Spirit and matter

An instrument forms part of a combined event referred to as a musical performance. Collaboration between a number of individuals – composer, guitar maker, performer, each with his own skills and his own personality – brings an artistic phenomenon to life in the mind of the listener, who plays more than just a passive role in this circular process.

The guitar must be conceived and built in accordance with this principle of collaboration between elements, as a synthesis of spirit through matter, so as to produce a work that is complete in itself – an expression of the person who made it, an artistic phenomenon for the performer or listener, and in turn an instrument through which another work of art might be realised.

While bearing this in mind, it's nevertheless important to take account of historical research and the study of old instruments, not so much in order to reproduce instruments that have already been perfectly realised by others, and that have lived and continue to live their glorious lives, as to recover and understand, through a process of working backwards, the thought that gave rise to them, the lost sensibilities, and to continue along a path already carved out by others, enriching it with our own contribution.

Guitar

Technique and philosophy

PROLOGUE

For me, building an instrument is about the search for sound and for perfection of construction. Each guitar represents a step towards a goal that, inevitably, changes and moves ever further from one's grasp in direct proportion to the time taken to reach it.
This goal is ultimately a mirage, an unattainable horizon, but what's important is not so much attaining it as the journey towards it, a journey of frequent changes, of developments in techniques of construction, and of continuous learning.
The result, of course, is that no one guitar is exactly like another – a claim that is somewhat abused in the world of handicrafts, but that becomes real when each instrument is created out of the negation of its predecessor, when one refuses to turn out exactly the same product so as not to remain in exactly the same place in this endless journey. It's important to realise, however, that, precisely by virtue of this inexorable process of change, there's a strong continuity between one instrument and the next. Of course, one's approach to buying an instrument of this sort must be different from one's approach to buying a product intended for mass consumption, whose homogenisation and standardisation (sometimes even certified) can in some ways be reassuring.
Without falling prey to clichés and prejudices, but judging the instrument for what it is, one has to enter into the world of handmade products, which must meet all the standards of quality, functionality and reliability that are required of commercial products while having the very real additional value of manual construction.
My guitars are made entirely by hand, by myself, with the exception of the wire of the frets, the machine heads and the strings.

SOUNDBOARD

Always in spruce, bookmatched and properly seasoned. The spruce undergoes a special, complex form of treatment that modifies its colour and acoustic performance – a method based on my own research and my studies of similar kinds of treatment regularly used in the past.

BACK AND RIBS

The material used for the back and ribs varies, and is chosen when the instrument is first conceived. It is not the case (as is generally assumed) that an instrument made of a certain type of wood necessarily sounds better than another: what matters is the perfection of the instrument as a whole. For example, the finest guitars I've ever had the opportunity to try have been made of cypress or maple, woods generally regarded as "poor" even by commercial standards.
I currently work almost exclusively with bird's eye maple – fantastic.

NECK

Always in cedar.

FINGERBOARD

In Indian rosewood, on account of its lightness and its superior acoustic performance.

Guitar

Technique and philosophy

INLAYS

These vary from one instrument to the next, following the same principle of continuous change as my research into sound.

THICKNESSES

The thicknesses are about 1.1 mm for the sides, 2.2 mm for the back, and 1.9 mm for the soundboard, though they may vary according to the wood used. These are fairly thin, but not excessively so. Historical guitars, such as those of Antonio de Torres, use even lower values, and yet are still with us in all their beauty.

GLUE

I use only hot hide glue, the only true glue that has ever been able to meet the requirements of a handmade instrument.

VARNISH

The varnishes used in instrument making are a fascinating subject. Offering a rich variety of aromas, colours and light, they are indispensable to the creation of an instrument's sound and appearance. They invite endless research and study, which is always exciting and rewarding.
I currently use oil varnishes, adopted from the world of string instrument making, as well as the alcohol varnishes used in French polishing.

WEIGHT

Including machine heads and strings my instruments weigh on average 1,100÷1,250 g, depending on the type of wood used for the back and sides.

EPILOGUE

The differences between my guitars and most other modern guitars (industrial and otherwise) are considerable.
In the latter, the thicknesses of wood used are much greater than is necessary, in accordance with the erroneous theory "more wood = more sound", and in the belief that an instrument should be something monumental and unchanging. Various kinds of synthetic material have recently been introduced (Nomex®, Kevlar®, carbon fibre, fibreglass, etc.), always in the same obsessive quest for volume. These guitars also differ from mine in size, in that, in relatively recently times, the dimensions of the soundbox and the length of the strings have been increased, again according to the erroneous theory "bigger = more sound". To realise how groundless these theories are, one need only look at the family of string instruments, in which a bigger violin is called a viola and produces much less volume!
The guitar should continue to be a light, elastic instrument, with the volume that is proper to it, and should retain that absolutely unique characteristic – the quality of its sound, its incomparable richness.
My guitars have their roots in the Spanish instruments that were produced up to the Second World War, but they are children of our own time.
They are guitars, in the most profound and passionate sense of the word.

Guitar

Recommendations for use

The design, acoustic characteristics and entirely manual construction of the guitar give rise to certain physical and mechanical features that it is important to bear in mind when using and looking after your instrument.
The structure of my guitars is very light (around 1.1 kg including strings and machine heads), but this does not mean that it is weak. The materials are sized according to necessity, eliminating anything superfluous, the result being an instrument that combines strength and balance.
Various precautions are nevertheless necessary, in addition to a good dose of common sense and due concern for a vulnerable object such as a handmade guitar. We list below a number of points that it is important to remember.

LOCKING THE CASE

It may seem unnecessary to stress something so obvious, but putting the guitar back in its case, closing the lid without locking it, lifting the case by its handle and watching the instrument fly out of it to the ground is one of the main causes of serious damage.

LEG SUPPORTS

Handmade guitars are not suited to the use of supports with suction cups to raise the guitar on the leg. Suction cups do not work well on shellac varnish, which is porous, while the lightness of the ribs is not suited to withstanding a concentration of pressure at that point. The Murata Guitar Rest (or Aria Guitar Rest) or leg cushions, on the other hand, are highly recommended.

HEAT

Excessive heat can be a problem for handmade instruments. The varnish (see the section on varnish below) softens and becomes imprinted with whatever comes

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Recommendations for use

into contact with it. Bone glue is reversible and can therefore soften under excessive and prolonged heat, allowing parts to become unglued. Heat is also directly linked to humidity (see the section "Relative humidity" below) and therefore to the risk of cracks developing in the wood. Never place the instrument (even when inside its case) close to a direct source of heat (such as a heater or radiator) or leave it exposed to direct sunlight for any length of time.

HUMIDITY

Handmade instruments are extremely sensitive to ambient conditions, and in particular to humidity, thus requiring care and attention (see the section "Relative humidity" below). Be careful about the use of air conditioning in the summer, which has a powerful dehumidifying effect and if used without proper attention can create problems.

CLEANING

The instrument should be cleaned using very soft cloths and products intended specifically for natural shellac varnishes, or using a slightly damp tissue and then drying immediately with a cloth. See also the section on varnish below.

KNOCKS AND SCRATCHES

Shellac is not a varnish in the sense now generally understood. It is a very fine layer of an organic substance used for its acoustic and aesthetic properties, and does not protect against knocks and scratches: a fingernail is all it takes to score the wood.

CONTACT WITH THE BODY

Pay attention to points of contact between the guitar and the body. In summer, do not rest your bare arm against the instrument, and protect the part that rests against the chest or on the leg: shellac is an organic substance and can be damaged by perspiration. Be careful also about buttons, buckles and zips, which can make deep marks in the instrument.

TRAVELLING BY PLANE

In an aeroplane it is good practice to loosen the strings so as to reduce the stress on the structure caused by low cabin humidity. Placing the guitar in the hold is not recommended, but if unavoidable the strings should be loosened fully.

CHANGING THE STRINGS

Change the strings one at a time; do not cut them but loosen them by hand. When tightening a string, do it either by hand or very slowly using a string crank, as tightening a new string too rapidly can cause it to go out of tune. For the use of the String-Plates, see the instructions contained in the blister-pack enclosed with the guitar. As a general rule, the instrument should be stressed as little as possible; that is to say, variations in tension on the soundboard should be minimal and as gradual as possible. After a variation in tension (as a result of changing the strings, loosening them for travel, repairs, etc.) the guitar will always take one or two days to regain its normal sound.

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Recommendations for use

THE VARNISH

Many different kinds of varnish are currently found in instrument making, but natural varnishes are the only ones that should be used. These may be based on wax, resin, shellac or drying oil.

Shellac is a substance that has been used since ancient times to varnish wood. It is secreted as a form of protection by an insect belonging to the cochineal family that is found in the Indian subcontinent. Once suitably treated and purified, it is usually sold in the form of fine, translucent, amber-coloured flakes, and forms the basis of many kinds of varnish used in instrument making. Various other substances are often added to the shellac (according to very diverse criteria), including dyes, resins and waxes, the whole being dissolved in alcohol.

The varnish is applied with a buff (a wad of cotton or wool wrapped in a piece of fabric made of cotton or mixed linen), using a very ancient technique that is difficult to learn and laborious to effect, and that is now employed only for handmade musical instruments or finely crafted pieces of furniture.
French polishing with shellac plays an important part in defining an instrument's sound as well as greatly improving the appearance of the wood, enhancing the beauty of the grain and the pattern of the fibres. Only varnishes based on drying oil are superior to it in this respect. A minimal amount of varnish is used, the effect of the polishing being all the finer the less varnish one manages to apply. Unfortunately shellac varnish is very delicate and therefore susceptible to scratching, heat and perspiration, requiring regular maintenance to preserve its sheen and to keep the instrument protected. It is thus very different from the synthetic varnishes that are now often used for guitars, which are applied in thicknesses that might be as much as ten times that of shellac, becoming comparable even to the thickness of the soundboard itself. These varnishes are certainly very resistant to scratching and general wear, but they have the disadvantage of causing a marked deterioration in the quality of the sound and of failing to impart sufficient beauty to the woods to which they are applied.

Because of its delicacy and special nature, it is necessary to know at least something about the characteristics of shellac in order to keep it in the best possible condition over time, especially considering that it is very different from the concept of varnish to which we have become accustomed. It is in fact a natural substance that is totally compatible with the wood, and that, when applied, binds with it to form a single body. In time it is actually "absorbed" by the wood, in such a way as to make it look like "glossy wood" rather than "varnished wood".

Proper attention should be given to the temperatures to which the guitar is subjected. The shellac and resins of which the varnish is composed are very sensitive to heat: in high temperatures they soften and become imprinted with whatever comes into contact with them. Thus it can all too easily happen that we open the case when it is still hot after a stop in the car in the sun and find the texture of the lining fabric faithfully reproduced on the guitar's beautiful glossy back. On the hottest days of the summer, the

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same thing can happen simply by playing the instrument: at the points of contact with the body (chest, legs, right forearm) the varnish is all too easily marked by our clothes. In such cases it is advisable to separate the instrument from the body with a chamois leather or soft cloth. It is crucial to remember that the varnish is sensitive to perspiration and to all the various acids and salts it contains, which can have completely unpredictable effects on it – opacity, shrinkage, changes in consistency. Protection is thus essential during the summer months.

Should the varnish become damaged, however, all is not lost: another of the advantages of this kind of varnish is that it is reversible, a property that is indispensable when it comes to repair work and restoration.
The dissolving of the resins and shellac in alcohol is a process that can be repeated any number of times. The varnish may be reapplied, retouched and polished, with a final result that is just as good as – sometimes even better than – that of the newly made guitar. For local retouching it is not necessary to revarnish the whole guitar, as the existing varnish may be retouched and reworked. Synthetic varnishes, by contrast, being completely irreversible, are of course very tough and resistant to scratches, high temperatures and perspiration, but create many problems for repair work, necessitating the devarnishing and revarnishing of at least a whole section of the instrument (back, soundboard, ribs, etc.).
It should also be remembered that wear in the parts most often touched (the neck, the part of the back in contact with the chest, the parts of the ribs in contact with the legs or the arm) is perfectly normal, forming part of the regular maintenance that is required if the visual beauty of the instrument is to be fully maintained. Every so often the guitar should be taken to a luthier so that the varnish can be reapplied where necessary. This avoids exposing the wood to aggressive substances in the skin and in dirt that would stain it irreparably. The only part that is not usually revarnished (for acoustic reasons) is the soundboard, which also happens to be one of the least resistant parts, spruce being a very soft wood. For this reason great care should be taken to avoid scratches and marks in this area: these will remain, and while they may not look unattractive if nothing more than minor signs of use, they will look much less attractive if deep and very visible. To clean the guitar always use a soft cotton cloth, preferably fleecy, and suitable products. If nothing else is available the instrument may be wiped over with a slightly damp paper tissue or soft cloth, drying it immediately with another cloth.

Never use spray or liquid furniture cleaners, silicone polishes, oils, or especially alcohol. If the instrument is cracked or damaged the use of detergents is to be absolutely avoided, as this could create serious problems when the time comes to repair it.

Always remember that the varnish is basically a resin, that it binds with the wood to form a single body, that it makes it more beautiful and enhances its sound, but that it is very delicate and requires care if it is to maintain its exquisite sheen over time.

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RELATIVE HUMIDITY

Relative humidity (RH) is the ratio between the amount of water present in the air and the greatest amount of water that the air can absorb at a certain temperature before the water condenses into tiny drops, forming what we call mist. This point is technically referred to as the saturation point or dew point.
The ideal relative humidity for the guitar (or any other finely made instrument) ranges from 50% to 65%. The instrument can withstand variations in humidity outside these limits without adverse effect, as long as they occur slowly, giving the structure time to adjust. It is advisable to monitor ambient conditions carefully and constantly with the help of humidity-measuring instruments, as well as special humidifying appliances where necessary.

If the external environment is very humid (on foggy days, for example), the guitar will "swell" a little (even though its case isolates it very effectively and so slows down this process) and will perform slightly less well, but it will not incur serious risk, as long as it is not taken immediately afterwards into a very dry or excessively heated environment, such as a classroom. In such cases it would experience a rapid release of the abundant moisture it has accumulated, and thus be seriously exposed to the risk of cracking. When the instrument undergoes a sudden transition from humid to dry it may not be able to adjust in time: certain parts will dry out more quickly than others and the wood will inevitably crack. If the transition to a very dry climate is gradual, the risk of cracking is reduced, though is not altogether eliminated. By its very nature and construction the guitar is an instrument that is susceptible to variations in humidity, constant attention to which is therefore essential.

Environments that commonly cause problems for the guitar include the following:

- classrooms and other places that are excessively heated in winter can have very dry atmospheres
- in the sun, the interior of a car can soon reach temperatures of around 50°
- in winter, the interior of a car can easily reach temperatures close to zero
- in the cabin of an aeroplane there are sudden changes in pressure, but more importantly the special climate-control system produces extremely dry air
- in the baggage compartment of an aeroplane the climate control is reduced, and the risks increase

Sometimes, particularly when travelling by plane, it is advisable to loosen the strings in order to reduce the stress on the guitar and the risk of encountering problems.
Some of these situations are unavoidable. We need to be aware of them and of the possible consequences for the instrument in order to take the necessary action. It is very important, for example, to monitor humidity constantly. Simple devices for measuring humidity are now available, as are humidifiers both for the environment and for the interior of the guitar.
Instruments for measuring relative humidity are called hygrometers, and may be either mechanical or electronic. Using a hygrometer we can measure the ambient relative humidity and act accordingly. If

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the environment is too humid (constant relative humidity of above 75%) it will be necessary to dehumidify.
We are much more likely, however, to encounter the opposite problem (relative humidity of below 45%), in which case it will be necessary to use a humidifier.
In such situations an excellent solution is to humidify the interior of the guitar using a small but effective specially designed humidifier. This will raise the level of humidity inside the guitar, protecting it from the risk of cracking.

With little effort we can thus monitor and control the humidity of the environment in which the guitar spends most of its time (where we practise, for example), as well as protecting it in potentially risky situations.
It is a good idea to always carry a hygrometer and an internal humidifier with you. A minimum of prevention helps to maintain the guitar in optimal playing conditions, avoiding the risk of damage and the lengthy and difficult repair work that would ensue.

Reviews

Luca Waldner's guitars represent one of the highest artistic achievements in contemporary guitar making. In the panorama of today's makers, of all styles, concepts and tendencies, Waldner's guitars are distinguished by their marrying of a real and conscious rediscovery of the sensibilities and skills of the great guitar makers of the past (above all Torres, whom Waldner has studied in depth) and the uncertainties of an artistic spirit who very much inhabits his own time, his own present. They are instruments whose unequivocal goal, whatever their shape, materials or dimensions, is "sound"; instruments whose raison d'être, beyond any specifically guitaristic hedonistic concerns, is to serve the creativity of the performer through those expressive means to which music inspires him, and by which he might find his way through its complex pathways.

Stefano Grondona

Luca Waldner is a master luthier and a magician. His restoration of the famous Torres guitar (ex. Torres/Tárrega) is nothing short of a miracle. His love of fine instruments, passion for musical integrity and consummate skills have combined to bring this historical profound and wonderfully voiced instrument back to life.

Jonathan Kellerman

I met Luca Waldner a number of years ago, when I first became interested in the historical handmade guitar through the volume he published with Stefano Grondona, *La chitarra di liuteria – Masterpieces of Guitar Making*. I had the opportunity to get to know his work, to visit his workshop in Ponte, and to observe first-hand both his dedication and his almost mystical absorption in his quest for the sound of the guitar, pursued through looking back to the great instrument making of the past and trying to remain faithful to an idea that, before being about construction, is poetic. For all these reasons, I consider him to be one of the best and most sensitive of today's guitar makers, and feel a great affinity with his work.

Luigi Attademo

The sound of Luca Waldner's guitars is pure poetry … authentic emotion for those who yearn for a union of spirit and matter. Instruments like these help the performer to find the most intimate form of expression for his or her feelings. The chief aim of Waldner's work is in fact to seek an inner sound, profound and ancestral; a sound that has found its roots in the great guitar makers of the past, and that, thanks to guitar makers like him, will be handed down through the generations to come, because it is the very essence of the guitar.
His instruments are also elegant and refined in appearance, and include interesting innovations in construction that highlight Waldner's creative vitality.
Finally, we should mention that these are extremely "comfortable" instruments, which allow the performer to express him- or herself with great ease and freedom.
In short, Luca Waldner is without doubt one of the best guitar makers of our time!

Paolo Pegoraro

Contacts

luca@lucawaldner.com
lucawaldner.com